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FORTY-SECOND ANNUAL REPORT OF THE TRUSTEES OF THE MUSEUM FOR THE YEAR ENDED DECEMBER 31, 1911

THE members of the Museum do not receive their only information about its affairs once a year in the form of an annual report, but receive it twelve times a year through our monthly Bulletin. Our annual report, therefore, should be limited to certain information, largely statistical, which has customarily been given in previous annual reports in form for ready comparison with the statements of other years, and to a terse summary in proper perspective of some events that have already been chronicled in the Bulletin.

The events of the Museum year which stand out most prominently in this perspective are the opening of the Egyptian galleries in ten rooms of our northern Fifth Avenue wing, and the demonstration by their arrangement of the ideal arrangement to which our Museum aspires, historically, educationally, and aesthetically; the four special exhibitions which have been held during the year under our new policy of loan exhibitions, which included Arms and Armor, a memorial exhibition of the works of Winslow Homer, American Colonial Silver and American Colonial Portraits; the long delayed opening of our lecture hall and the beginning of its use in connection with the public school educational system of the city.

The year is also notable for having given our Museum the greatest opportunity of recent years to purchase important objects of art, and we have availed of that opportunity by expending during the year the largest sum ever appropriated in a single year for purchases, viz. $562,948.11.

Another vacancy has been made in our Board of Trustees by the death of our revered associate John Bigelow, who passed away

on December 19, 1911. The first regular meeting of our Board of Trustees since Mr. Bigelow's death occurs after this report is written and presented, and it would not be appropriate in this report to forestall the appreciation of Mr. Bigelow's life and services to this Museum, as well as in so many other branches of public life, which will be then presented.

The death of Sir Caspar Purdon Clarke, who had retired from the Directorship of the Museum in June, 1910, occurred in London on March 29.

The Trustees, at a meeting held April 17th, passed the following resolution of respect:

Resolved: That in the death of Sir Caspar Purdon Clarke, The Metropolitan Museum of Art has lost one who, in its new era of prosperity, did much toward affiliating the institution with the life of the people of the city and more particularly with the classes to which it may be of the greatest practical service, the artisan and the manufacturer. Of unusual training in industrial art, of wide personal experience in practical matters, of distinguished service to his native country both at home and in India, of encyclopedic information, and, best of all, of unfailing sympathy and kindliness, he was peculiarly well fitted in equipment of mind and heart to strike the personal note which brought the citizens of New York to a realizing sense of their welcome to the Museum and their participation in its advantages. During Sir Purdon's incumbency of the Directorship, the pervasive qualities of the man gave to the activities of the Trustees a personality rich in humanity which will ever remain a testimony to his worth and service.

The Staff

The personnel of the Staff has remained the same as last year with the exception of Garrett Chatfield Pier, an Assistant Curator in the Department of Decorative Arts, who resigned his position on account of an extended absence in the Far East, and whose place has been filled by Durr Friedley, as an Assistant.

Attendance

The attendance for the year was 702,801, a decrease from that of several previous years.

The Saturday evening attendance has increased from 13,706 to 14,708, and the number of visitors on holidays from 30,349 to

38,842. The number of readers in the Library shows a gratifying increase, as do the figures of the use of the study collection of photographs. The attendance of school children with their teachers who have not sought the Instructor's services has grown from 6,260 to 8,190, while, as stated elsewhere, the Instructor has numbered 4,006 persons claiming her services as against 3,019 in 1910.

Membership

Our members now number 3,151, divided as follows:

Fellows in Perpetuity	310
Fellows for Life	141
Fellowship Members, contributing $100.00 per annum	70
Sustaining Members, contributing $25.00 per annum	264
Annual Members, contributing $10.00 per annum	2,366
Total	3,151

After the deduction of loss through death and resignation there has been a net gain of 51 members, as compared with the number of last year. From the list of Honorary Fellows for Life we have lost two by death, Alphonse Legros, the distinguished painter, and our late Director, Sir Caspar Purdon Clarke. The name of Auguste Rodin has been added by election. To the list of Benefactors has been added the name of Joseph Pulitzer.

Expenses of Administration

The expenditure for administration and maintenance during the year amounted to $338,864.41. The City contributed $200,000. toward the payment of this amount; $7,411 was received from admissions on pay-days and the balance was made up from members' dues, contributions of members, interest on general endowment, and other sources. The year closed with a deficit, which has since been made up, largely by special contributions of trustees.

Legacies

The legacies of the year include a large collection of eighteenth century furniture, ceramics, glass and textiles, chiefly American, from the late Mrs. Maria P. James of Norwalk, Connecticut, and a

large collection of important paintings of the modern French school from the late Robert Graham Dun. The following money legacies have been received; Estate of Charles E. Tilford, $21,866.25, Estate of Thomas Achelis, $5,000, Estate of Caroline Phelps Stokes, $1,000. Under the will of Joseph Pulitzer the Museum will receive $500,000.

During the year we have received on account of the legacy from the late John Stewart Kennedy, in addition to amounts already paid by the executors, $1,005,000; and from the estate of the late Frederick C. Hewitt, on account of his bequest, principal and income amounting to $442,520.38.

GIFTS

Mr. George A. Hearn has added to his former large gifts for the purchase of American paintings by living American artists, a number of important pictures, as well as the sum of $100,000, to be known as the Arthur Hoppock Hearn Fund, as a memorial to his son. Mr. Hearn's letter of gift follows the lines of his previous gifts and reads as follows:

In memory of my son, the late Mr. Arthur Hoppock Hearn, I offer to The Metropolitan Museum of Art:

Portrait of Arthur Hoppock Hearn, by Alphonse Jongers
Maine Coast, by Winslow Homer
Wood's Island Light, by Winslow Homer
The Harrower, Morning, by Horatio Walker
Spring Blossoms, by George Inness.

In connection with above and for the encouragement of the art of painting in this country, I will also give One Hundred Thousand Dollars ($100,000) in cash, to be invested by the authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living who are or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase have become citizens thereof.

And I desire to empower the authorities of the Museum, as now or hereafter constituted, to exchange or sell any painting or paintings, purchased with income of this Fund of One Hundred Thousand Dollars ($100,000); such paintings to be exchanged for, or proceeds

of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

The Fund to be known as the "Arthur Hoppock Hearn Fund," and pictures purchased therewith to be inscribed "Arthur Hoppock Hearn Fund."

Above-named paintings and those purchased with proceeds of income of this Fund to be kept with the other American paintings that have been or may be purchased from Funds established by me.

The sum of $15,000 was received from Samuel Putnam Avery and Howard Caswell Smith as a fund in memory of the late Charles Stewart Smith, for twenty years (1889–1909) an active and valued member of the Board of Trustees. This gift carries no restrictions as to the use of the income from the fund.

Among the gifts of paintings are a large and important work of Rousseau, entitled Winter Sunset—Forest of Fontainebleau, from Mr. P. A. B. Widener; Portrait of a Man, by Rubens, two portraits by Nicholas Maes; a portrait of Queen Elizabeth attributed to Lucas de Heere, and a landscape by Homer D. Martin from Mr. J. Pierpont Morgan; Connie Gilchrist, by J. McNeill Whistler and the four paintings mentioned above, from Mr. George A. Hearn; Shooting the Rapids, by Winslow Homer, from Mr. Charles S. Homer; Landscape, by George Bellows, from Mr. Hugo Reisinger; Winter Light, by Leonard Ochtman, from Mr. Emerson McMillin; The Meadows, by William Langson Lathrop, from Mr. George A. Hearn; Five drawings by Walter Shirlaw, from Mrs. Shirlaw; and A Nocturne, by Edward J. Steichen, from Mr. Watson B. Dickerman. It is a noteworthy fact that out of the twenty-five gifts in this department all but five are by American painters.

Important gifts in other departments were four Egyptian reliefs of the XIX Dynasty, from Mr. J. Pierpont Morgan; a French Gothic stone doorway and two windows, from Mr. George Blumenthal, and a collection of eighty-nine pieces of Mexican majolica, illustrating the development of this art in Mexico from its earliest beginning, from Mrs. Robert W. de Forest; sixteen pieces of English eighteenth century furniture from Mr. Alexander Smith Cochran; Corean pottery from Mr. Sadajiro Yamanaka; and virginals and spinets, from Mr. Bernardus Boekelman.

Purchases

The purchases of the year were fewer in number, but more noteworthy in character than those of the previous year.

Perhaps the most important additions have been to the collection of paintings, among them being a panel by Botticelli, representing Three Miracles of Saint Zenobius, and a painting by Carpaccio, entitled Meditation on the Passion, both from the Abdy Collection, and a small picture by Perugino, of the Resurrection. Important additions in the Department of Classical Art were a grave stele of the archaic period, sixth century, B. C., an Attic monument of the fourth century, a torso of a seated Herakles of the fourth century, and a fifth century head of an athlete.

To the collections in the Department of Decorative Arts have been added a group of terracotta figures by Rossellino, representing the Virgin, Christ Child, Saint Joseph, and two animals; and two harnesses of "Topf" armor from the collection of the Earl of Chesterfield.

Valuable material has been acquired for the Department of Egyptian Art through the excavations carried on in Egypt by the Museum's expedition, and by direct purchases from the Egyptian Government through Professor Gaston Maspero, Director-General of Antiquities, and from excavations under private auspices.

Total Accessions

The total number of accessions was 2,524 objects of art, of which 1,131 were by gift or bequest and 1,393 by purchase. Of these accessions 53 were paintings and 40 sculptures.

Loans

The objects received as loans have been remarkable in extent and character and in some cases have enabled us to make good representations of certain periods or phases of art, which without them would have but meager representation. The long list of valuable objects received from the President, Mr. J. Pierpont Morgan, includes a priceless collection of Merovingian antiquities, numbering six hundred and seventy pieces; seventeen paintings,

including works by Jacques Daret, Roger Van der Weyden, Aert Van der Neer, Hans Memling, Gerard Terborch, Gerard David, Hans Holbein; five Gobelin tapestries, large additions to his collections of Chinese porcelains and French faience, known as the Le Breton Collection, and the continued loan of the collection of the European Decorative Arts already deposited with us. Mr. C. F. Williams has left with us the fourteenth, fifteenth, and sixteenth century rugs, which he contributed to the exhibition of last year, and has made frequent additions to them; Mrs. George Blumenthal has lent her large and rare collection of examples of bobbin lace, needlepoint lace, drawnwork, and embroidery; Hon. A. T. Clearwater has constantly continued to enrich his previous loans of American silver; Mr. Grenville Lindall Winthrop has been a generous lender to all departments; and Mr. Theodore M. Davis has added very materially to the interest of the newly opened Egyptian section by objects from his valuable collections.

Special Exhibitions

Four special loan exhibitions were held during the year, following the policy inaugurated in 1908. The collections were drawn from widely different sources, individuals, museums, churches, and other corporations having very generously placed at our disposal objects that have been needed. The Trustees desire to express their obligation to all of these lenders, whose names are given on pages 88–90.

In February and March two exhibitions were held simultaneously, one under the direction of a special committee appointed by the President and composed of Messrs. John W. Alexander, Chairman, Edwin H. Blashfield, Bryson Burroughs, William M. Chase, Kenyon Cox, T. W. Dewing, Daniel C. French, Charles W. Gould, George A. Hearn, Charles S. Homer, Samuel Isham, Roland F. Knoedler, William H. Low, F. D. Millet, J. Alden Weir, and Edward Robinson, held as a memorial of the work of the distinguished American painter, the late Winslow Homer; the other, an exhibition of European arms and armor, drawn from large private collections, under the direction of the Museum's Honorary Curator, Bashford Dean.

In November and December two exhibitions were held, consisting of a collection of American colonial portraits by Blackburn, Smibert, Copley, Pelham, and Feke, and a collection of silver used in New York, New Jersey, and southern churches, of English, Swedish, Dutch, and American workmanship, and of domestic plate made by early New York silversmiths. In the making of this latter exhibition, the Museum had the very efficient coöperation of the Colonial Dames of the State of New York, under the direction of its officers, Mrs. William Robison, President, Mrs. Edward M. Townsend, Secretary, and Mrs. Elihu Chauncey. Mr. R. T. Haines Halsey contributed his collection of silver and prepared for the catalogue an introduction on early New York silversmiths.

In connection with all of these exhibitions, private views were given for the members of the Museum and their friends on the day before their opening to the Public, and special catalogues were prepared.

Departmental Development

The work of installation, classification, and administration in the various departments of the Museum is shown in the following detailed statements.

1. Department of Egyptian Art

The year has been an important one in the history of this department. The classification and arrangement of the collection, which had been in progress for the past two years, were completed last autumn, and the series of ten new galleries in which the material had been installed in Wings D and E were opened on November 5th.

The past year has also been notable in the additions that have been made to the collection from various sources. The excavation by the Egyptian Expedition of the Museum of the Palace of King Amenhotep III, near Medinet Habu, on the west bank of the Nile at Thebes, has yielded a considerable amount of valuable material. The main features in the palace plan have been determined, with its throne rooms and private apartments of the King, and a series of eight uniform sets of apartments for the queen and other royal

ladies, each consisting of a bedroom, a bath-room with stone floor and drain for carrying off the water, and a room which served as wardrobe, with benches to hold the boxes containing the ladies' garments and other finery. Aside from many small objects, principally of various colored glazes, which were found in the excavation, the most important material resulting from the work consisted of the frescoed wall and ceiling decorations of the various rooms. As the sites of but two such royal palaces, including the present one, have as yet been determined in Egypt, the recovery of the decorative features of so important a construction in this period of the Theban Empire, is producing for our Museum material of the highest value in illustration of this side of Egyptian art. Examples of these frescoed decorations, as well as some of the characteristic types of decorated pottery and smaller objects from the palace have now been placed on exhibition in the Sixth Egyptian Room, while during the coming year additional types will be shown as the material is assembled.

By gift from Mr. J. Pierpont Morgan, the department has received four important examples of wall-relief from a temple at Abydos, begun by Rameses I of the XIX dynasty, and finished after his death by his son and successor Seti I. One scene, on which Rameses I alone is represented, is in a higher and bolder style of relief, whereas the others, which clearly date from the reign of Seti I, exhibit the same delicate and inimitable quality of modeling that is found in the wall-reliefs of his well-known temple at Abydos, and in his tomb in the Valley of the Kings. These temple-reliefs are among the most important examples of Egyptian sculpture which the Museum possesses.

Also as a gift from Mr. Morgan there has been added to the collection a mummy of a Graeco-Egyptian lady named Artemidora, of about 100 A. D., with a gilded and painted mask. This is in an unusually perfect state of preservation, and is an excellent example of the elaborate decorative features employed in the adornment of the mummy during this later period.

Important loans have been made to the collection during the year. Among these are two statuettes of the Empire period, from Mr. Morgan, one of which, an alabaster statuette of a dwarf, exhibits those marked realistic features which characterized the

art of the reigns of Amenhotep III and Akhenaten. Mr. Theodore M. Davis has also lent many objects of the greatest artistic and historical interest, principally from his excavation of royal tombs in the Valley of the Kings. These include the well-known Canopic portrait head of Queen Tyi, three painted and gilded wooden ushabti figures, together with two of the inscribed boxes in which they were housed, from the tomb of Ua and Tua, the father and mother of the same queen, and a number of small vases and other objects of blue glaze from Queen Tyi's own tomb.

By purchase, material of unusual value has been added to the collection, particularly through the opportunity afforded the Museum to acquire duplicate representations from the results of excavations carried on by the Egyptian Government. This has been made possible through the kindness of Professor Gaston Maspero, Director General of Antiquities in Egypt, to whom our Museum is under a long-standing debt of gratitude for his constant interest and help.

From excavations at Meir, near Assiut, carried out under private auspices, but with the supervision of the Egyptian Government, we have also been fortunate in securing a most interesting and unusually well preserved series of painted wooden coffins, model boats, wooden groups of figures, and other funeral furniture of the XII dynasty.

During the present winter, the work of our Museum expedition in Egypt is being carried on both at Thebes and at Kharga Oasis.

2. Department of Classical Art

The Classical Department has had its share of the exceptional opportunities which have been offered to the Museum during the past year for the acquisition of works of high merit, and as a result its collections have been enriched by a number of unusually interesting and important additions, among which are several Greek marbles. Of these the more noteworthy are a unique grave stele of the archaic period, representing Attic sculpture of the sixth century B. C. at its best; a large and beautiful Attic grave monument of the fourth century, containing a group of four figures; a wonderfully modeled torso of a seated Herakles, of life size and

dating from the latter part of the fourth century; a head of Epicurus; a head of a youth in the style of Skopas; and a head of a young athlete, of fifth-century type, which is perhaps the most beautiful single object in our classical collections at the present time. Of the vases added the most important is a rare example of early Attic ware, an amphora of the seventh century B. C., measuring three feet six and three-quarter inches in height, its surface entirely covered with elaborate decorations, of which the principal one is a scene representing the combat between Herakles and the centaur Nessos. Limitations of space prevent calling attention to other interesting acquisitions of the year, and it must suffice to say that besides the marbles and vases, they include bronzes, terracottas, ten exquisite gems, and miscellaneous objects, all of which either have been or will be noticed in the Bulletin. All the objects purchased for this department during the year are not yet received. With few exceptions these have been purchased with income from the Rogers and Hewitt funds. One exception which must be noted, however, is an exchange made with the authorities of the Ashmolean Museum of Oxford, by which we received a valuable assortment of specimens of early Cretan pottery in return for certain duplicates of our Cypriote vases. The interest taken by the public generally in our collection of Cretan and other prehistoric Greek art has been no less unexpected than gratifying. This collection was started with the intention of providing special students with the materials, mostly in full-size colored reproductions, for an intimate knowledge of an art which as yet has been but imperfectly published, but it has appealed to a much wider circle, and the Museum has therefore been encouraged to make it as strong as possible. Several copies of important wall-decorations have been received during the past year, made by the skilful hand of M. Gilliéron of Athens, and more are expected in the near future.

The only important change to record in the arrangement of the Classical collections is the installation of a room devoted exclusively to ancient glass, in which about two thousand selected pieces are exhibited, constituting an unusually rich and varied display. This room was opened in June last, and its contents formed the subject of a special number of our Bulletin.

3. Department of Paintings

The pictures are now arranged according to Schools as far as possible at this time. The changes which have been made during the year are as follows:

Gallery 11 has been redecorated and named The Marquand Gallery in commemoration of the services and gifts of our late President, Henry G. Marquand. In it have been placed noteworthy pictures of various Schools, of which several were given by Mr. Marquand. Gallery 20 is now used for contemporary American paintings exclusive of the American paintings in the George A. Hearn Collection. Gallery 24 is now used for the eighteenth century French pictures and those of the Early English School. Gallery 25 is now used for the exhibition of drawings. A general collection of old and modern drawings has been shown there since the middle of May. In Gallery 16 the pictures of the William H. Vanderbilt Loan Collection have been rehung, following as far as possible a system of classification by Schools.

All of these galleries have been redecorated.

The additions to our collections of pictures by gift and purchase as well as by loan are so numerous and important as to call for special notice in the body of this report and to make special mention in connection with this department unnecessary.

The number of loans, though not large, has been extremely important particularly in the Early Flemish School. Mr. Morgan has lent The Annunciation, by Roger van der Weyden; The Nativity, by Jacques Daret; The Repose in Egypt, by Gerard David; Portrait of a Man, by Hans Memling; two predella pictures from the life of St. Nicholas, by Garofalo; The Toilet, by Terborch; four portraits by Corneille de Lyon, and six other pictures mostly of early Schools. A Portrait, by Gainsborough, and the Bull Fight, by Goya, have been lent anonymously. Mr. Grenville Lindall Winthrop has lent a small Nativity, by Giovanni di Paolo, and two other works. A Child picking Apples, by Puvis de Chavannes, and a Lenbach portrait come from Mrs. Charles du Pont Coudert, and Mr. Davis lent during the last winter a Madonna and Child by Pinturicchio.

The two special exhibitions in which the department of paintings

are concerned, the Memorial Exhibition of the Works of Winslow Homer and that of Colonial Portraits, are described under their appropriate titles.

4. Department of Decorative Arts

a. European Sculpture

As the section of French Gothic sculptures is already remarkably complete no additions by purchase seemed necessary, although a thirteenth century bust in carved wood from the great period of Gothic art has been received as a gift, and two limestone figures of the fifteenth century, now in the Biron Room, have been lent by Mr. Morgan. In accordance with the system of buying only representative and generally pleasing sculptures of the Northern Renaissance, that is, works of the Netherlandish and German Schools, a charming Madonna and Child, very characteristic of Franconian wood-carving in the sixteenth century, has been purchased. The greatest care has been given to the development of the department of Italian Renaissance sculpture, which, on account of its pre-eminence over all other European sculpture during the fifteenth and sixteenth centuries, must always take a most important place in any large museum. The works of this period are so well known to students that only rarely have any pieces of importance escaped discovery, and anyone who is familiar with the great difficulty of acquiring representative examples will appreciate the effort which resulted in adding not less than ten large Italian Renaissance sculptures to our collection. The most remarkable of these is the presepio by Antonio Rossellino, a terracotta group of a quality not easily rivalled in any period of art. Of Florentine origin, like the Rossellino, is a small group of the Visitation, and another piece—almost as fine in sentiment as the Rossellino—is the Angel of the Annunciation, a terracotta by Matteo Civitale, which exemplifies the school of Lucca in one of its happiest moments. The North Italian schools, until now unrepresented in the Museum, are well characterized by other acquisitions of the year. We find the Ferrarese School represented by a marble crucifix given by Mr. Blumenthal; the Venetian School, of the time of Carpaccio and the Bellinis, by the marble relief portrait of a Youth, ascribed to

Pietro Lombardi; the same school in the time of Tintoretto by a signed bust from the hand of Alessandro Vittoria; and the Lombard School by two marble relief portraits from the Hainauer Collection. A very interesting work of North Italian Gothic sculpture is a signed altarpiece by Gerardo di Mainardo, a Venetian artist of about 1400.

The growing collection of small Renaissance bronzes, including statuettes, plaquettes, and various minor objects, has been enlarged by three examples of the work of Andrea Riccio, by a number of medals of the fifteenth and sixteenth centuries, and by a very fine Venetian door knocker of bold design from the workshop of Jacopo Sansovino. Mr. Julius Bache and Dr. John Stillwell have placed several larger statuettes on loan.

b. European Decorative Arts

The sale of the Felix Collection gave the Museum an excellent opportunity to acquire several ivories and specimens of German glass and stoneware. Three of the best ivories sold there came to the Museum, and these were soon augmented by the purchase of three fourteenth-century plaques from other sources, and by the gift of a crozier originally in the Hainauer Collection, so that the Museum now owns twelve rare and early pieces,—none later than the sixteenth century,—all of which have been acquired within the last two years. From the Felix sale came also a few characteristic pieces of German stoneware from the factories of Raeren, Cologne, Siegburg and Westerwald, which, together with other specimens already owned by the Museum, constitute a small but representative collection. The collection of glass, in which until now there have been no specimens of German origin, has been enlarged by a number of beakers of Bavarian manufacture showing Venetian influence, and by several small German and Swiss stained-glass windows of the sixteenth century.

Rapid progress has been made in the development of the section devoted to the decorative arts of England during the seventeenth and eighteenth centuries. Through a rearrangement of the galleries on the west side of the second floor of Wing F, one more room has been given to English furniture, so that pieces of the seventeenth century, including the reign of William and Mary and of Queen

Anne are now contained in the first room; those of the Chippendale period in the second room, and those of late Chippendale, Sheraton, and Adams in the third and largest room. In all of these there are various new additions, including a fine walnut show-table, an elaborately carved chair, and a beautiful marquetry cabinet, all of the reign of William and Mary. There is also a Queen Anne cabinet in scarlet lacquer lent by Mrs. Benjamin Thaw; a mirror with a remarkable carved frame attributed to Grinling Gibbons, lent by Mr. Richard A. Canfield; a large Chippendale over-mantel with painted glass; a Sheraton sewing table given by Mr. John L. Cadwalader; three knife-boxes and various minor objects. Mr. Morgan's loan of a collection of Staffordshire pottery, imitating Chinese originals, has contributed largely to the interest of the room. A gift from Mr. Alexander Smith Cochran of sixteen splendid pieces of English furniture—among them a fine drawing room set of the period of Charles II—was a very welcome and interesting addition to the English section.

Mr. Morgan's loan of five remarkable Gobelin tapestries has been the chief feature of the year in connection with the collection of French decorative arts. An equestrian statuette of Louis XIV, mounted on a pedestal of Boulle work, is typical of the best French eighteenth century decorative sculpture. Owing to the general rearrangement it has been possible to place on exhibition a portion of the French Empire furniture, including two of the panels said to have come from Malmaison, bequeathed by the late Clyde Fitch.

c. American Decorative Arts

The chief accessions of American origin were the furniture, glass, china, costumes, and other objects received through the bequest of Mrs. Maria P. James of South Norwalk. A number of these very interesting things have been placed on exhibition in the American rooms, including a mahogany dining table, composed of three smaller ones, made by the famous Duncan Phyfe of New York. Mrs. Robert W. de Forest has presented to the Museum some eighty examples of Mexican majolica showing the combined influence of Spanish, Chinese, and native Mexican methods of decoration.

d. Textiles

In the Department of Textiles several additions have been acquired by purchase and gift. A number of interesting tapestries have been presented to the collection: a Flemish eighteenth-century example by Mr. Alexander Smith Cochran and six Alsatian panels, representing scenes from the Life of Christ, by Mr. J. Pierpont Morgan. Besides these there have been several important loans in addition to Mr. Morgan's five eighteenth-century Gobelins already referred to. Five large Flemish tapestries have been lent by Mrs. Archibald Thomson.

The lace collection has not been enlarged to any great extent during the past year. Individual pieces have been presented by several ladies: Mrs. William M. Kingsland, Mrs. Zelia Nuttall, Mrs. Dean Sage and Miss Julia Chester Wells. Three important loans, however, have been placed on exhibition: a collection of rare needle-point and bobbin laces lent by Mrs. George Blumenthal; the wedding lace of Queen Charlotte, wife of George III, and four needle-point aprons lent by Mrs. J. P. Morgan, Jr., besides a collection of thirty-three pieces of lace lent by Mr. Richard C. Greenleaf, Jr.

The collection of costumes has been increased by gift and purchase. The James bequest included a number of dresses of rich brocade and satin and a variety of house and ball gowns of the Empire period. Mrs. Schuyler van Rensselaer presented a white satin dress, American, early nineteenth century, and Miss Isabel Hapgood several Russian peasant costumes. By purchase the Museum acquired some early English costumes and an elaborate Russian court dress. In addition to these an important ecclesiastical vestment was received from Mr. Walter Jennings. This is an Italian cope of the seventeenth century, of rich gold brocade bearing the arms of the Barberini family. From Mr. John Marshall came a papal hanging made for Alexander VII, and dated 1659.

e. Musical Instruments

The collection of musical instruments has received by gift and bequest from the following donors, seventeen additional exhibits: from Mrs. John Crosby Brown ten primitive instruments; from

Mr. Bernardus Boekelman four keyboards, the most important being a Ruckers virginal and a charming Italian spinet; from Mr. and Mrs. Herriman an Italian lyre guitar; a primitive flute from Dr. Julius Hoffman, and from the bequest of Mrs. Maria P. James an English flageolet.

f. Near East

Through the rug exhibition, which was held in the autumn of 1910, the interest in early carpets has been greatly stimulated, and, owing largely to Mr. Williams' kindness, we still retain as an indefinite loan nearly all of his rugs originally shown a year ago, as well as a number of his more recent acquisitions. Among his new additions is a large Asia Minor rug of the fifteenth century, another of the Ushak type of the sixteenth, and a Spanish-Moorish carpet of about 1450. The Indian rug now finds splendid illustration through Mr. Morgan's loan of two large rugs, one with animals, dating from about 1630, and the other very similar to the famous and historic carpet made in 1634 for the Girdlers Company in London.

The miniatures illustrating manuscripts are as important in the art of the Near East as paintings are in that of Europe, but the Museum's department of Persian and Indian art was particularly weak in good examples until a number of excellent pieces were recently acquired. These include twelve pages, with borders containing human figures, from a manuscript in the best style of the sixteenth century; another manuscript with five miniatures from the school of Behzad, written by Mir Ali (1587–93), and several single pieces, one perhaps by Behzad himself; others by Riza Abbasi and Kasim. A loan from Dr. Martin of Stockholm of his rare collection of Sassanian bronzes and Coptic-Arabic carvings illustrates the earlier development of Near Eastern metalwork and woodcarving. A number of Coptic-Arabic stained glass windows of the fifteenth century have been placed on exhibition between the doors in the Persian galleries.

g. Far East

As the earlier periods of Chinese decorative art were not represented in the Museum, a special effort was made during the past

year to remedy the defect. An important purchase comprised some ten mortuary figurines attributed to the seventh and eighth centuries. They are of clay, both glazed and unglazed, are splendidly realistic in treatment, and represent a type which has become known only within the last few years through excavations in ancient tombs. The Korean ceramics of the Kerai period, acquired by gift, are of a recently discovered variety, interesting as the direct predecessor in type of Japanese pottery of the sixteenth and seventeenth centuries. Among several newly bought bronzes at least two may be dated back to the great age of bronze making—the Chou period—while others placed on loan by Mr. Hirsch are characteristic and fine examples of the Han period. To the same time belongs the greater part of a remarkable collection of two hundred and eighty pieces of tomb jade, presented by Mr. Samuel T. Peters, an excellent supplement to the Bishop collection of jade of later periods. Mr. Morgan's room of porcelains has constantly received new additions of the Ming and K'ang-hsi periods.

h. Arms and Armor

The loan exhibition of ancient European arms and armor held from February 16 to April 16 has already been mentioned. Its character and extent are illustrated by the special catalogue which was prepared for it by our Honorary Curator, Bashford Dean. Many of the objects exhibited came from his own private collection. It was undoubtedly a revelation, even to American collectors, that such an exhibition of ancient armor could be assembled in New York, and that it was, and was so artistically arranged is due to the energy, taste, and public spirit of Mr. Dean. The Museum is also largely indebted to him for the opportunity to acquire the armor which belonged to the Earl of Chesterfield, and which had been discovered in the ancient seat of the Chesterfields, (Stanhope-Scudamore) at Holme Lacy. The armor consisted of two harnesses which had belonged to Sir James Scudamore, an ancestor of the present Earl. One of the suits appears in a full-length portrait of Sir James painted about 1575. The second suit is pictured in the "Almaine Armorers' Album," and is supposed to have been prepared by the master armorer, Jacob Topf, at Greenwich about

1580. It is labeled in the album having belonged to "Mr. Skidamur." We may mention that Sir James Scudamore was gentleman usher to Queen Elizabeth and that he is mentioned in Spenser's Faerie Queene. Armor of the "Topf" type is exceedingly rare, scarcely more than a half dozen other suits being known; they are excellent examples of the armorer's art, and their decoration is of the best period, etched in bands, the decorated areas in part blackened and gilded. The Chesterfield armor cannot be placed on exhibition for several months to come. It has first to be cleaned, repaired, and mounted.

The Museum is indebted to its President, Mr. Morgan, for important gifts in arms and armor. These include four swords and a salade, all of admirable quality. Another gift from Mr. Morgan is the "type specimen" (which has long been exhibited in the British Museum) of the Sa-pa-ra, a bronze shortsword dating from the fourteenth century B. C. Its cuneiform inscription states that it belonged to the son of Budil, King of Assyria. Mr. Morgan also presented several pieces of a hunting set, sixteenth century, Italian, beautifully enriched with etching and gilding.

Collections of American Art

The statements made above regarding the character of the gifts received and purchases made are significant of the sympathy with which our policy of giving special attention to American art has been received by artists and our members alike. The gifts number fourteen and the purchases made are, out of the Hearn Fund three, and out of other funds four paintings.

The tentative lists of some of the best-known American painters and sculptors, who either are not at all or not adequately represented in our collections, have been corrected to date and are included in an appendix to this report as an urgent reminder to any of our members who can aid us in obtaining some of these artists' representative works.

The Museum Buildings

The contract for the new North Fifth Avenue wing, known as Addition H, which, at the time of the last Annual Meeting was

partially built, has been completed and a new contract has been awarded by the City for its interior finish. It is hoped that this extension will be ready for occupancy during the present year.

The lighting fixtures throughout the older portions of the building have been replaced by fixtures of a modern type which give a greater and better illumination, especially in the picture galleries.

To meet the greatly increased demands upon it, following the extension of the building, plans and specifications have been drawn for a new and enlarged boiler house and it is expected that contracts for its erection will be awarded by the City at an early date.

During the summer particular attention was given to the efficiency of our burglar and fire protection systems, and a trained fireman has been employed, whose duty it is to keep in condition the fire apparatus and to guard against fire risks. Fire drills are held at frequent intervals.

Publications

One new catalogue has been added to our list of permanent publications of this class—a catalogue of the Collection of Pottery, Porcelain, and Faience, with illustrations, by Garrett Chatfield Pier. Pending the publication of catalogues of the Egyptian collections, which are in preparation, a temporary illustrated guide was issued at the time of the opening of this section under the title of A Handbook of the Egyptian Rooms, prepared by the members of the Department, Messrs. Lythgoe, Mace, Winlock, and Miss Ransom.

Catalogues for all of the temporary loan exhibitions were issued as follows: a Catalogue of Paintings by Winslow Homer; a Catalogue of a Loan Exhibition of Arms and Armor, by Bashford Dean; a Catalogue of Colonial Portraits, and a Catalogue of an Exhibition of Silver, with a note on Early New York Silversmiths by R. T. Haines Halsey.

The Bulletin, which is distributed to all of our members and for which there is a large subscription (539) outside the membership, with the December number completed its sixth year. This volume contained, also, two extra numbers devoted to the description of special collections which were opened during the year:

The Murch Collection of Egyptian Antiquities, presented by Miss Helen Gould, in a Supplement to the January number; and The Room of Ancient Glass, a Supplement to the June number.

The forty-first volume of the Annual Reports of the Trustees was issued in February and a pamphlet, What the Museum is Doing, was printed in November for use in connection with the City's Budget Exhibition and for general use.

Forty-two hundred and forty-six negatives for photographs and postcards of objects in the Museum's collections, embracing all of the recent acquisitions, have been made by the Museum photographer and the prints placed on sale, while many lantern slides have been added to our loan collection. It is now possible to supply those desiring them with photographic copies of all of the objects in our collections. In this connection it may be stated that 24,899 photographs, postcards, and half-tones were sold, and 10,021 labels for objects in the collections have been made by the Museum printer and distributed.

Direct Educational Work

In connection with the Museum's work with the schools of the City during the year may be recorded an important step taken by the Superintendent of Education in the appointment of Dr. James P. Haney, Supervisor of Art in the High Schools, to investigate the feasibility of coöperation with the Museum, following the lines of the Museum's approval in this matter during the last few years, and then to recommend an experiment to show the utility and effect of such coöperation.

A series of two practice talks to teachers has been given by Dr. Haney in the Lecture Hall and others are to be given during the coming year. A series of four addresses by eminent educators on the value of objects of art to teachers has been arranged by the Museum to be given in the Lecture Hall before groups of High School teachers of History, English, the Classics, and Drawing.

In this connection, as direct educational work should be included the Museum's participation with the other museums of the City—the Museum of Natural History, the Brooklyn Institute Museum, the Botanical Garden, the Zoölogical Park and Aquarium —in the Child Welfare Exhibit held in the Seventy-first Regiment

Armory in January. Here were shown by means of charts, maps, and photographs the Museum's part in the education and well-being of the children and the "economy of concentrating effort for human betterment." In the same way, with the other museums and libraries, our exhibit in the City's Budget Exhibit was partly devoted to a demonstration of the Museum's activity in the educational work of New York.

The demands upon the Museum Instructor have steadily increased, fully a thousand more people having taken advantage of her services than in 1910. This growth includes both individuals and school classes. The appointments that have been made with teachers include those with groups who have come to the Museum after attending lectures on art, with special reference to our own collections, which have been given in the City College by Professor Leigh Hunt. The groups include, also, members of the Teachers' Association of Yonkers, Barnard College, Teachers' College, Princeton High School, and the Training Class of Newark, N. J., High School.

The Class Room with its reflectoscope and stereopticon lantern has been used by teachers for talks to their classes and has been given to the School Art League for a series of talks before its members.

Our collection of lantern slides, now numbering 6,500, has been in constant use for outside lectures by teachers and lecturers as well as for lectures in the Museum. The loan collection of photographs has been in use by teachers for their class-room work while the study collection of photographs in the Library and of textiles in the Department of Decorative Arts have been increasingly sought by students, decorators, and professional workers. Eleven hundred and three permits have been issued to copyists. Besides the schools other institutions, clubs, and societies have visited the Museum; in July the Columbia College Summer School was met by the members of the Staff, who conducted them through the galleries; and a meeting of the Art in Trades Club was held on May 20th, when the Curator of Decorative Arts gave a talk on the collections in his department.

Lecture Hall

When the new lecture hall of the Museum was completed in

1909, it was found to be so defective acoustically as to be practically impossible to use. Accordingly the expert services of Professor Wallace C. Sabine of Harvard University were secured, and upon his recommendation certain changes in the construction and finish of the interior were made under the direction of the architects of the Museum, Messrs. McKim, Mead & White. These have resulted in a great improvement over the previous conditions, both from the point of view of acoustics and in the general effect of the hall, which is much finer in appearance than it was before. The changes were carried out during the past spring and summer, and in the autumn the hall was really ready for use. There were no dedicatory exercises connected with its opening, but it was first occupied on the afternoon of October 27th by a meeting of the Association of Collegiate Alumnae, in connection with the convention of the Association in this city, when addresses were delivered by the Director of the Museum and Mr. Frank Alvah Parsons. Since that time the Museum has offered its members a course of six lectures on Egyptian Art by Mr. Albert M. Lythgoe, and there have been the lectures for school-children and teachers referred to above, by Dr. James P. Haney, director of art in the city high schools. A meeting of the New York Library Club has also been held in the hall as a part of the Club's visit to our Library.

As regards the future use of the hall, it may be stated here that it will be the policy of the Trustees to give courses and individual lectures from time to time, both by members of the Museum staff and others who may be invited, and to allow it to be used in connection with instruction in art in the Public Schools. Under appropriate regulations its hospitality may also be extended to other organizations, but only for lectures upon subjects which properly belong within the scope of the Museum.

The Library

The total number of volumes in the Library on December 31st was 22,340, and of photographs 33,423. Of these 2,150 volumes were added during the year, 1,657 by purchase and 493 as gifts; of the photographs 1,965 were added by purchase and 2,529 as gifts.

The number of readers for the year, outside of the Staff of the

Museum was 4,944, as compared with 4,518 in 1910, and 827 persons have consulted our collection of photographs, as compared with 543 in 1910. Artists, writers, college professors and teachers have made greater use of the Library and photograph collection during the past year than heretofore.

Many important additions, including catalogues of European museums and private collections have been made, and a large number of desirable photographs added to the collection by purchase.

One hundred and sixty Japanese prints, selected from the collection formed by the late Francis Lathrop, have been mounted and catalogued by Mr. F. W. Gookin and placed in the Library.

A gift of 485 books on art, 2,242 photographs of paintings and sculptures and 34 engravings has been received from Professor D. Cady Eaton, and a collection 921 photographs of artists, many with their autographs attached, from Mr. Samuel P. Avery.

The Lazarus Scholarship

The sixth competition for the award of the Jacob H. Lazarus Scholarship for the Study of Mural Painting, established in 1892 by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus, was held at the National Academy of Design in May, under the direction of Mr. George W. Breck and the following committee of artists: Messrs. Henry Bacon, Edwin H. Blashfield, Frederic Crowninshield, Daniel C. French, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, and Andrew W. Schwartz. The award was given to Frederick C. Stahr of Stapleton, S. I., who during his residence in Rome will, by kind permission of the Directors, share the privileges of the American Academy there.

Conclusion

No one who has at all followed the development of the Museum in recent years can read this report attentively without becoming conscious of several profound impressions.

First and foremost, our Museum no longer appeals merely to the "upper classes"—the educated, the cultured, the rich. It has entered into the life of the people. The poorest child of the public

school is welcomed as cordially as the wealthiest amateur and accepts our invitation as eagerly. The Museum has become an integral part of our city's educational system.

Again, the growth of the Museum is becoming symmetrical. There is no longer an overwhelming predominance of the fine arts of painting and sculpture, or a predominance of the fine arts of fashionable periods. All art of all periods, whether in or out of fashion at the moment, is being represented and will be increasingly represented under our present policy. To emphasize the development of our collections on the side of decorative and industrial art is no reflection on the supremacy of the fine arts; it is only to restore to all arts some degree of equilibrium.

Moreover, we are assembling an efficient staff in different departments. We have an organization. We are not depending on any single man, or indeed on any small group of men, for our continued growth.

Another profound impression is the degree of public spirit which has prompted our citizens to give so liberally to the increase of our collections. In no country has that public spirit been so marked as in our own. In no direction is it more manifest than in the cause of art. That our Trustees and our members should give liberally might be expected, but that so many gifts should come from those who have no such relation to our institution is even more encouraging, as a forecasting of the future. Of the three largest bequests the Museum ever received only one came from a Trustee, that of John Stewart Kennedy, and two came from persons who were not members, who had never openly shown any interest, and who were not even residents of our city, Jacob S. Rogers, of Paterson and Frederick C. Hewitt, of Owego.